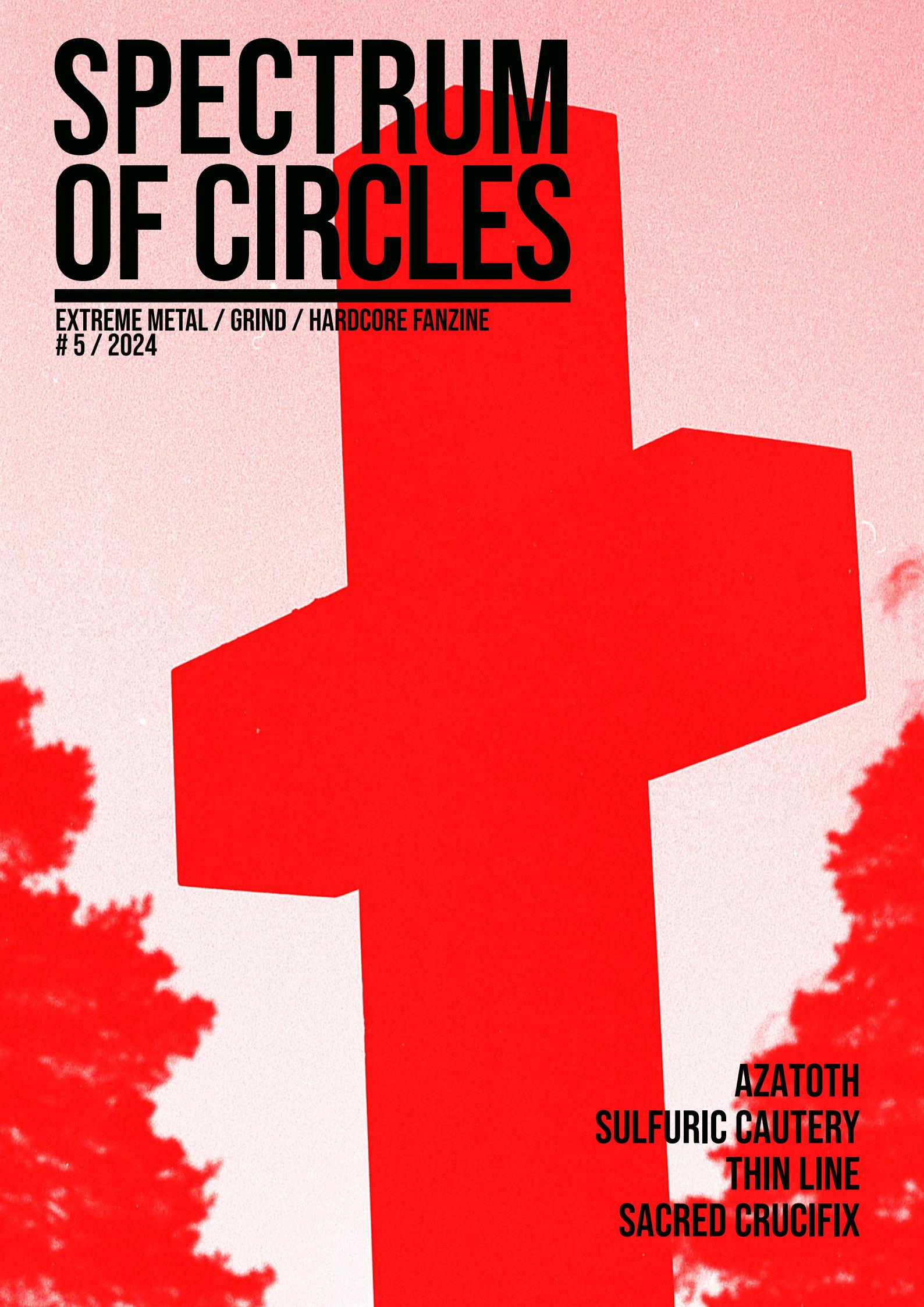


SPECTRUM OF CIRCLES

EXTREME METAL / GRIND / HARDCORE FANZINE
5 / 2024



AZATOTH
SULFURIC CAUTERY
THIN LINE
SACRED CRUCIFIX

Flesh and greed, beyond your hopes, beyond your dreams

Spectrum of Circles # 1, December 2023: Aedes, Itsesaastutus, Kova Totuus, Morbific.

Spectrum of Circles # 2, December 2023: Gorekaust, Lähdon Aika, Hekatoxen, Sonic Poison

Spectrum of Circles # 3, February 2024: Soul Incursion, True Grit, Disguised Malignance, Castrated Youth

Spectrum of Circles # 4, March 2024: Hoc est Bellum, Below the Graves, Grave with a View, Skepticism

Ajatuksen Valo # 19, December 2023: Sonic Poison, Exit Condition, Loppusijoitus. In Finnish only!

(Ajatuksen Valo # 19 is the only Ajatuksen Valo that's been issued as a PDF, the previous 18 issues were printed. I do have some older issues, but I need to check availability. Costs might be high, but the zine prices are low. Use Tawastian Tower Productions email for inquiries.

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Photo credits (where available)

Front cover: Jouni Parkku (Yeah. Shot on film with Mamiya ZM camera. Can't say where.)

Azathoth: Eetu Kolehmainen (expect for the party pic)

Sulfuric Cautery: Tuomas Laitinen

Thin Line: Jetro Stavén (with the assistance of Kimmo Hyvönen)

Sacred Crucifix: Riina Puurunen (old promo pic), Jussi Määttä (live), Anne Mertanen (Janne Kela, last page).

Thanks to everyone involved, Tuomas Laitinen in particular. This issue is dedicated to Janne Kela and Graham Green.

Playlist

Bone Sickness – Theater of Morbidity
The Crown - Deathrace King
Diamond Head - To Heaven From Hell
N.W.A. - Straigh outta Compton
Necropsy - Tomb of the Forgotten: The Complete Demo Recordings 1989-1993
Obnoxious Youth – Mouths Sewn Shut 12"
Pain of Truth - Not Through Blood
Swordwielder – Welding Metal Massacre
Youth Brigade – Sound & Fury

Editorial

Strada porco!!!

This issue was realized within a few days. Of course there was SOME work done even before the Azatot interview was dropped in my email (making the interview questions isn't always easy!), but when the wheels started rolling...

This is the point where Spectrum of Circles goes international! Yeah, it's going international, despite the fact that it's been written in English since day one! As it turns out, Sulfuric Cautery is the first non-Finnish band to be on these pages. They aren't the only – or even the first – who were approached. You might have wondered why there's been only Finnish bands on these pages, and there's a couple of reasons for this:

1. Support your local scene. Yeah, that goes without saying.
2. Since it's mostly about local (Finnish) scene, these are the bands I'm mostly exposed to, thus being easy to connect with.
3. That scene (or scenes, since many of those bands operate in their own, respective scenes, while there's still overlapping elements) is pretty fucking strong right now, so there's no shortage of great bands, whether they have a solid foothold or are still new, fresh ghouls.
4. I have only scratched the surface.

So that's about the Finnish extreme metal and hardcore. In short, we have lots of great bands here. Still, I don't think that's a reason to overlook all those great bands that come all around the globe. You don't actually need to look for the interviewees, as the current metal and hardcore scenes are full of interesting bands, but you need to keep your mind open.

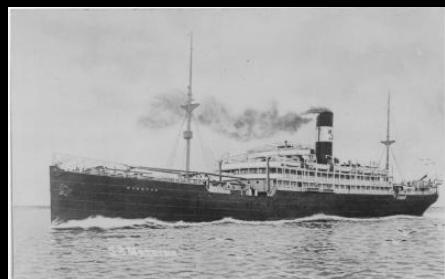
Since the fourth issue I managed to upload the first four issue onto Internet Archive. For some reason Spectrum of Circles Blogspot page was offline for some time. I still don't know the reason for that, but that, along with the Meta blackout, sure did put some motion into my never-ending plans to reduce Spectrum's dependency on those platforms. Of course Blogspot is owned by Google and Dropbox is a company of its own, but you get the idea. I'm still finding out ways to properly distribute this zine. Even if it's still purely underground, DIY and I don't make any profit from it, it would still be great if it could be reached out to as many readers as possible, but without too much effort of course.

Oh well. Enjoy!

-J
March 2024



(Sound of Last Days of Humanity playing in the distance)



The ship pictured here is SS Waratah. She's been referred as "Australia's Titanic" (in a manner similar to almost every possible vessel that's been stricken by tragedy, so "(Inser region here)'s Titanic" has certainly suffered from inflation), although her disappearance occurred a couple of years before Titanic disaster. SS Waratah was operated by British Blue Anchor Line and she was set to sail between UK and Australia in 1908. On her second voyage, in July 1909, she disappeared without a trace, and no trace of her has never been found. Most likely her wreck will be never discovered, which most likely lies off the coast of present-day South Africa.



A passenger, Claude G. Sawyer, was travelling on SS Waratah during the ill-fated voyage, but got off the ship on Durban before the ship was to continue her journey to Cape Town. Later he claimed that he saw vision of a nighthmarish figure during the voyage, describing it in a following manner: "dressed in a very peculiar dress, which I had never seen before, with a long sword in his right hand, which he seemed to be holding between us. In the other hand he had a rag covered with blood." Sawyer also claimed that the figure repeated the words "Waratah... Waratah...". Nightmare stuff, isn't it?



If you could pick up a possible candidate for an encyclopedic definition for "rabid, talented and fresh old school death metal band formed by a new generation of death metal maniacs" Azatoth would be one of the first on the line. Along with the likes of Cryptic Hatred, Disguised Malignance and many others Azatoth are possibly one of those new death metal bands that got most of the attention in the spotlights. And rightfully so. Azatoth are also among those bands why this zine exists in the first place, truth to be told.

Hello! Since not everyone of our readers are familiar with Azatoth, the introduction is need. So, who are you? When and why did you formed Azatoth?

Yo! Thank you for having us here! We are Azatoth, and we play Putrid and Chaotic METAL OF DEATH!

Azatoth started back in the summer of 2020. Prior to that me (Juuso, the drummer) and Joel (bass player) had plans with other people to start a bestial black metal band, but it didn't go anywhere so we started playing as "Azatoth" with our previous guitarist. Aksu (guitarist and vocalist) joined later in 2020. It all started with playing entombed, carnage and kreator covers.

Do you have any prior extreme metal past prior to forming Azatoth?

The only one who had played in a metal band before Azatoth was Dani (Guitarist). He used to play in a thrash metal band called Hexing. But of course we all listened to death and black metal before forming Azatoth.

How did you discover death metal in the first place? What are your favorite albums in the genre, or have they changed throughout the years? Are those early first romances still audible in the music you create now?

I think I speak for all of us when I say it all started when we were like 13, with bands like SLAYER and BATHORY. When Azatoth was in its early forms, we used to play and listen to a lot of Swedish death metal, and we almost started using the HM-2 pedal on guitars... Luckily not. You can still definitely hear the Swedish influences, if you try to find them. Deicide was also a big influence at the start, and still is. In our new unreleased music there's some Demilich in those as well.

Although I can't exactly say that "Azatoth is (insert national metal scene here) worship", there's still a considerable... Finnish touch in there. You know, something similar with the early works of Sentenced, Amorphis and Abhorrence. Death metal, that was death metal with no additional strings attached to it; pure, one could say. What do you think?

The "Finnish death metal" had and still has a LOT of influence for Azatoth, all of us love the old Finnish death metal bands, and we're proud to continue what they started in the late 90's.

Although I have to say there's no one sound you can label to "Finnish death metal" because all the bands are so different.

Your lyrical themes revolve around death, horror, otherworldly, slime, etc. The usual suspects. How much of it is delivered from death metal tradition or does these themes invade at least some part of your personal lives?

Azatoth's lyrics are inspired heavily by horror movies and comics. We like to add some "funny" aspects in them

though. Like "Vomiting God's Remains" is about a cannibalistic serial killer who eats EVERYONE in the world, and then because they're still hungry, they eat God himself, and then gets sick. Ofc some songs are "political", like referencing the situation of the world right now, war, climate change, etc...

How deep you have dug into the lore of H.P. Lovecraft? After all, Azatoth (with an extra h) is one of his creations.

Not that deep to be honest, it's just a badass name. I went to Google one night after our previous guitarist recommended the name, and I saw something I liked. All of the descriptions fit the sound we were going for perfectly.

"Azatoth, sometimes called "The Blind Idiot God", the "Nuclear Chaos", the "Daemon Sultan", "The Deep Dark", and "The Cold One", is a fictional deity in the Cthulhu Mythos-portrayed as an Outer God and a supreme omnipotent being."

But we love the concept of something so terrifying that the human mind doesn't comprehend it, and H.P Lovecraft was really good at that.

How about zombies and other undead characters? Or horror movies, in general? Are you interested of them due to death metal, or the other way around? Do you feel as a death metal fanatic you are almost obliged to be maniacal about those subjects as well?

Like I previously mentioned, we take inspiration from horror movies and other shit like that. Before death metal we were always interested in other "dark" and "scary" subjects. It started with just pure curiosity as a kid. But there's no way just because someone listens to death metal, that they would love to watch horror movies etc. Even though there's same topics in them.

Speaking of exploration, do you think that Azatoth has found it's "prime", or are there new and interesting ideas you haven't been able to fully implement, possibly due to lack of something (application, skill?) at this point?

Our music is always evolving, mostly because we get better over time at playing our instruments, writing music and also performing. We have found "our sound" but it will never stay the same. We have just finished writing our debut album, and it's more technical and complex, but still putrid.

You have been actively publishing new stuff annually. Your latest publication was the split with Cryptic Hatred. With that track record, how do you see Azatoth has evolved so far?

We have definitely come a long way from our demo "Ruins Of Humanity" the "Azatoth sound" is still there but it's more mature but still with the same primitive force we had when we started.

A person referred to as Slimeweaver has made the cover art for Cryptic Hatred split. Who is this person, and how did you ended up using the services of him/her/it?

Slimeweaver is the best artist in Finland. No questions asked. He comes to the local shows and does a lot of work for the Finnish scene. Also a great guy in general.

Usually this kind of question is reserved for certain bands, but... how's it like being a death metal band from Helsinki? At least there seems to be quite a few people interested in it, but is just about you and your



Keeping the tradition alive. Or when was the last time you saw promo pictures taken at locations like this?

age group, or have you blended with the larger, local scene?

Yes. We have played shows with "older" bands and with bands from outside of Helsinki. Even though our listeners and show goers are mostly 14-20 year olds, we've been getting recognition from all kinds death metal enjoyers.

How about the scene when we take a look at the other side of Ring III? Most of the new bands are situated inside it, but there's some other bands out here too, Gorekaust from Riihimäki and Guts from Turku, for an example, not to mention those barbarians in Joensuu area. How close-knit the scene is?

I think we all know each other, in some way. We've played many shows with gorekaust, and the also with the Joensuu barbarians. Guts is a new name for us tho. Seen it a few times on show flyers etc.

Also there seems to be more all ages death metal shows than, for an example, in the early 2000s. What do you think? Does the youth embrace the values of darkness, gore and filth?

It's definitely a good thing. The youth brings the shows to life. All the Finnish oldies just stand there with their arms crossed, maybe headbang a bit. But when the kids show up, the crowd is always crazy. They (Kids going to the

shows and the young bands) are the future of death metal. Without the youth there would be no future for death metal.

What do you think of the general skill the bands have these days? The bands are more and more technically adept, even if the music itself isn't technical. At the same time, the "products" are increasingly of better quality, even on "demo stage", in case a such thing exists these days. There's a contrast between the earlier years of death metal and the present day. What do you think of this? Is it always a good thing?

Music needs to be human, especially death metal. All the small fuckups and imperfections are part of the soul of death metal in our opinion. Overproduced and over-edited death metal isn't always bad though. But for us, we like it impure and raw.

Considering your music leans heavily on the early 90s death metal, have you have ever felt that you have born too late? Sure, in the early 90s it was probably exciting experience to partake in the scene, but technologies were rudimentary, the scene was more prone to fluctuations of the trends of the day and the changes in the personal lives of those involved, and it was a relatively short-lived period as well. Today, you have pretty much everything available (If you know where to look, that is) and the

death metal in general doesn't have anything to prove to anyone. Don't take my word for granted here, I was born in the late 80s so I wasn't on the old school train... but what do you think?

Sometimes it feels like that, with the overuse of social media and shitty trends. But still, I believe that it's a good thing that we were born early in the 2000's. It's much easier and cheaper to record music and publish it. With that being the case, we can do anything we need in the practice space (that we actually share with Cryptic Hatred and Disguised Malignance) and we can focus on the art, and not the boring stuff like renting out studio time and trying to get to a label etc. It obviously helps if you have a label, but you can do just as fine independently.

Of course it would have been really cool to live in the 90's, see the shows and see death metal's growth. But there's no use in complaining about being born in the wrong generation. You either play the cards you got when you were born, or you lose. No point in trying to change things that can't be changed.

Not long ago the one and only David Vincent was asked about contemporary death metal vocalists. He stressed out that while it was just his opinion, he thought that most death metal vocalists lack personality and incomprehensible vocal delivery wasn't exactly his cup of tea. Is he just insane (That's my bet, although this perception has little to do with that statement. Vltimas show I saw at Tuska Open Air was pretty cool. -Ed.) or is there at least some truth in his words?

Personality is really important, if you want to stand out from all the other death metal bands in the world. So technically he's right, but death metal vocals are so different to anything else so it isn't that black and white.

What other things you pursue in life (and death)? Does these pursuits have anything to do with Azatooth, and could they affect the future of the band? After all, you are in your early 20s, and life could be exciting or even terrifying at that point. How do you cope?

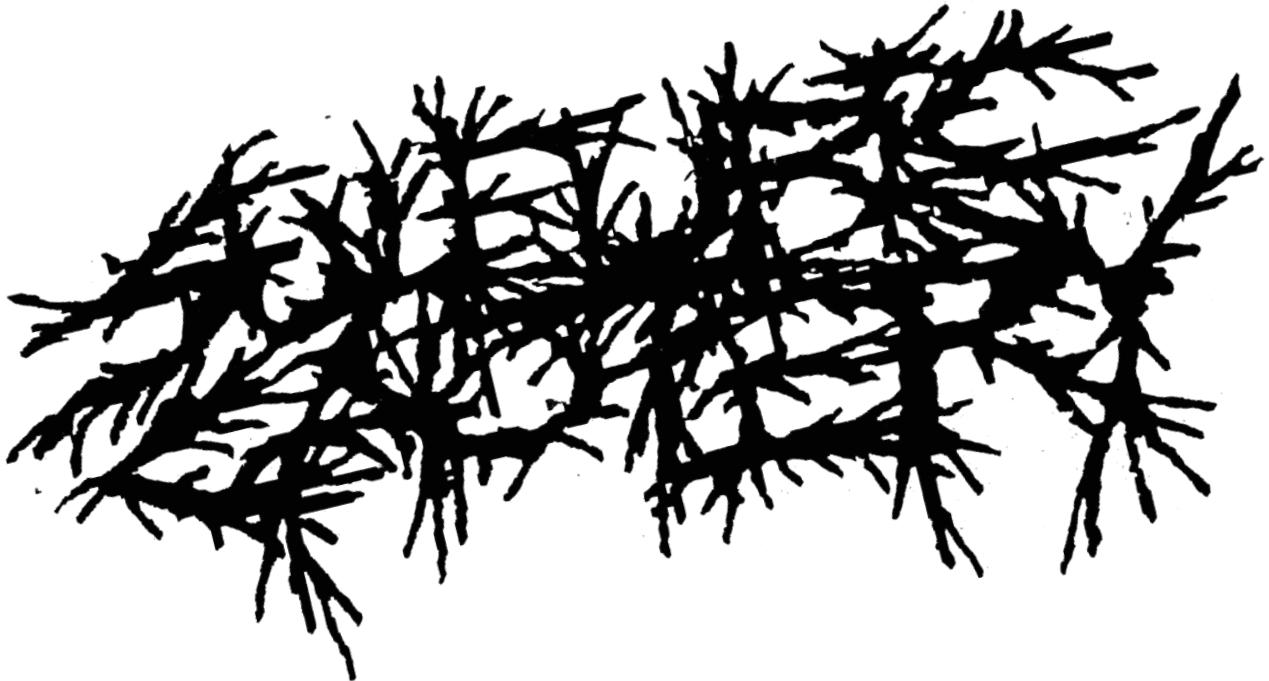
Actually none of us are even 20 yet and we either just finished school or are still going, so it's hard to say what life brings. But right now most of our time goes to playing death metal. We see a future for Azatooth though, and we're working our asses off to make Azatooth meet it's full potential.

Was there anything else you wish to say?

Keep your eyes open, something seriously rotten is brewing in the depths of Juvanmalmi...

SUPPORT THE UNDERGROUND & STAY DEATH!!





Did you read Spectrum of Circles # 2 carefully enough? I hadn't heard of Sulfuric Cautery prior to Sonic Poison interview, in which this elusive name was dropped. Before the year 2023 was wrapped up, I navigated thru the Internet. Not long after I was collecting pieces of my jaw from the floor and scraping the grey brain mass from the walls. The extremity and the most satisfying snare (ping) sound that are served to us as Sulfuric Cautery might not be for everyone and for every possible occasion, but approaching these guys for an interview was a no-brainer. Literally, as I had lost mine a minute ago.

Turns out that these chaps are not the most exposed individuals you could think of and I had to use my contacts to even... well, establish a contact. Internet is certainly not cluttered with their interviews and there's no direct contact addresses to be shared on Facebook or any other platform. Tuomas Laitinen assisted with some of the questions and provided some photos and contact to Isaac (who answered the questions) as as well. Thanks, dude!

Hello! How are you?

I'm doing well, hope you are too.

Who are the individuals in the band? How it got it's start in the first place?

The current lineup is Derek on guitar and vomits, and myself (Isaac) on drums. The band started when I moved to Dayton, Ohio in 2015 and was looking for people to make the most extreme filth possible with.

Is it intentional that Sulfuric Cautery is somewhat shrouded in mystery? No Bandcamp, no Facebook, not even a gmail address for contact. That's pretty extreme even by underground standards. Or is that underground in it's noblest and purest form... or just laziness? IDGAF?

Yes, it was definitely intentional. Even during the beginning of the band almost 10 years ago, I felt like everything was becoming way too accessible. I definitely don't feel the same excitement checking a release out on YouTube compared to getting a CD from the store or mail-order as a kid, and I don't spend as much time with a digital release as I used to with a physical release either. I

wanted to try and recreate that kind of excitement with Sulfuric Cautery and was adamant about keeping our stuff physical copies only for many years.

Eventually I made some compromises regarding that policy, first with letting labels put our stuff on their Bandcamps and eventually putting our full length releases on streaming. I can reluctantly acknowledge that this is simply how most people (myself included) listen to their music nowadays. Plus I was sick of going around asking people to take their poor quality rips of our shit off the internet (you'd think printing DO NOT UPLOAD THESE TRACKS TO THE INTERNET YOU FUCKS multiple times on a release would be sufficient...) and figured we might as well put the actual tracks up there if there going to end up there either way. Still stoked to be able to say some of our releases haven't made it to the internet yet though, and can only be listened to physically.

What kind of a musical approach you pursued? Was it clear from the beginning what kind of sound you were tried to achieve or was it necessary to work it out a bit?

The overall end goal of this band is still the same today as when it started. It took me years to get good enough at

drums to attempt a Last Days of Humanity/Shooting Spree style band, once I could play kinda like those bands that's all I wanted to do.

Sound is thick, heavy, turbocharged and goes through the roof on many occasions. I could hear at least a significant Last Days of Humanity influence over there. Is my assumption correct? What kind of other stuff you regard as influential?

Later period (but pre-reunion) LDOH was and is a big influence for sure, other than them my main influences for this band are Shooting Spree, Neuro-Visceral Exhumation, Anal Birth, General Nausea, and Orchidectomy.

I got the impression that Sulfuric Cautery utilizes real drums, played by a human, and Sulfuric Cautery is pretty extreme at that. Quite many bands of this kind utilize programmed drums. Did you ever consider that? How far can you push the boundaries?

I love a ton of drum machine projects, two of the projects I mentioned as main influences in the last question use drum machines, but the point of this band was always to make the most extreme real drums goregrind possible. If you want to hear SxCx with programmed drums, I have a side project called Malignant Hyperthermia that could be boiled down to being drum machine Sulfuric haha. We intend to continue to push boundaries of extremity and speed as much as possible, I would hate to become a redundant grindcore band recording the same kind of songs over and over again, or god forbid, getting slower. Some bands know their niche well and do a great job sticking to it, but that's not what we're trying to do. I actually just surpassed a plateau I was held at for years with my drumming, which should help our upcoming releases be even more over the top extreme and brutal.

Do you need a special technique to achieve the assault you desire? How often you have to rehearse or sustain the already achieved skill? Does fitness have anything to do with it?

I think everyone that's played in the band has had to use some kind of special technique to play at such high BPMs, one of the main one's for drums though would be the flying fingers technique to gain more speed using less muscle. With the current lineup we practice once or twice a week, as our schedules allow. I'm not in particularly good shape haha so I don't think that's a huge factor, but I'd have to imagine the songs would be even harder to play if I was less fit.

How do you recover from shows? We all know that playing a show or sometimes even standing in the spotlights makes you sweat, so I can't imagine what kind of a torment that could be.

It's probably not the best recovery method, but usually by getting fucked up after the set. These songs are really hard to play, especially on drums, so I will avoid drinking alcohol before our sets and then indulge after we're done playing. Although hangovers are getting more and more debilitating the older I get, so on tour I'm trying to be conscious about not going too overboard and being so

hungover that it affects my performance the next day. (I got to admit, I was a bit disappointed with this answer, as I already had imagined these people consuming gallons of Hart-Sport or some of their US equivalent. -Ed.)

Are there any drummers you see as an influence, or look up to? Be it about the technical side of things, feeling, or mood... are any of these applicable to Sulfuric Cautery?

Yes absolutely, first and foremost I would be nothing as a grindcore drummer without Graham Green. I could try and describe his style, but putting it into words would be a disservice, I recommend everyone go listen to his bands Shooting Spree, Corpses on the Meatsaw, Throat Slitter, and Obacha at extreme volumes instead. R.I.P. brother. Joey Belanger (ex-Violent Gorge and Archagathus) was another big one, as a young Canadian grinder, seeing him and Graham play drums made me think "I want to be able to play blast beats like those guys can play blast beats" and practice my ass off as a result. I wish I could have seen Marc Palmen (ex-LDOH) and Alfie Vienneau (Orchidectomy) play drums live too, but their recorded drumming is still a huge influence on me regardless.



Which comes first; music or the lyrics? Where does your lyric-writing start? From the song title, a random verse, somewhere else? What fuels this process? Most of them are about horrid topics such as gruesome actions you could do to your fellow people and messy processes a human body is capable of.

None of our songs have any lyrics at all, the vocals are 100% pure vomit, unrestrained by words or syllables.

Is there a certain message you want to deliver thru your music? Does there need to be one? I mean, some song titles are more vague but for an instance "Chainsaws Clogged With The Underdeveloped Brain Matter Of Xenophobes" doesn't leave much room for interpretation.

Initially I wanted to keep the titles and themes of the band in line with the tradition of goregrind in tribute to many of our influences. As time went on and we got more well known in the underground I started to feel a responsibility to address things I feel like are wrong with the world, if it wasn't for older punk and grind bands talking about defying oppressive systems, I'm sure I wouldn't have started to question everything at as early of an age as I did. I thought at bare minimum we should draw attention to these topics, and make it clear what our stance on fascism and xenophobia is. I've said variations of this in interviews before, but I think the systematic atrocities committed by the USA like performing forced hysterectomies at the border, police casually murdering and mass incarcerating black and brown people, and funding genocide are more horrifying than conventional goregrind topics serial killers or medical malpractice.

How do you keep things interesting? What attracts in this kind of extremity?

I don't really do anything intentionally to keep it interesting, maybe all the lineup changes have inadvertently helped but I try to just keep it simple and make the kind of shit I want to hear. I got into extreme

music at a young age and was constantly searching for faster and more brutal filth, and goregrind is about the fastest and most brutal filth there is, other than maybe gorenoise/noisecore/brutal death metal, and I also have other projects that play those respective genres.

Sulfuric Cautery moved from Dayton, Ohio to LA some time ago. Why did that happen and what challenges it brought with it? I got the impression this also caused some changes in the lineup as well?

I lived in LA before moving to Ohio, at the time I couldn't afford to do some things that I really needed to do in California so I relocated to Dayton, Ohio (shout out Dan Weaver for helping us get on our feet over there!), but the plan was always to eventually move back. There was indeed a large lineup change for the band as a result of the move, I still have a lot of love for all the OG midwest members of SxCx, you can catch them still making noise in Girth (Kerby), Couple Skate (Trashy), and Putrid Stu (Ryan), amongst other projects!

How are the scenes in Ohio and California different to each other? What pros and cons they do have?

The scenes are very different but both historically have been home to some of the best fast music ever made. LA grindcore has always had a distinct raw and hard as fuck edge to it, from the OGs Terrorizer and Excruciating Terror to more modern brutality like Goner and H.A.R.M.. Similarly, Ohio has produced some incredibly influential and great bands like Hellnation and Hemdale, with the tradition of blasting excellence being continued with the likes of Pizza Hi-Five and Chopped Off Dick. I really hate all the alt-right idiots in Ohio that look at grindcore as a place to laugh about using racial slurs and single out already oppressed people at shows, great way to make your scene pathetic and totally the opposite of everything grindcore was founded on.

That is not as much of a problem in LA, probably largely due to the fact that it's one of the few scenes in North America where white people aren't the vast majority of the scene. On the other hand, because the scene is so big here and there are so many people that go to shows, there are people in the scene here that do what they do just to make money and/or for clout, which always just seems so inauthentic and plastic, but they're usually easy enough to spot. Whereas in Ohio when I was there, grindcore was still very much an underground thing, the people that did it did it because they love it, there weren't enough people attending shows to make any significant amount of money doing it, so passion was really the only motivator. Like anywhere else, both scenes have their ups and downs, and who you choose to associate and work with makes a world of difference, either place could come off as amazing or terrible depending on who your peoples are.

I got to admit, a mental image of people looking for a loose dollar from a grindcore scene sounds quite alien. How does this actually manifests itself? Probably the most "famous grindcore incident" from a Finnish perspective was the moment when Kai Hahto left Rotten Sound and joined Wintersun and I don't think no-one earned a dime from that. And that was years before he joined Nightwish.

It was quite the foreign concept to me too, everywhere else I've lived it was a struggle to get 30 people to attend a grindcore show, but in LA it's not uncommon to see 200+ people at a local grind show. Mincecore in particular has become very popular as well, there are dozens of bands locally that play mincecore or mincegore nowadays (the kids tell me Tik Tok is somehow partially responsible for this?!), which was for sure not the case when I was getting into the genre in the late 2000s. It manifests itself in a few ways, overall I think it's a positive thing as

crazy raging shows are fun and it's nice being able to adequately compensate bands, specifically touring bands, as a result of shows being well attended. The other side of it is, as I mentioned, certain people will throw shows or start awful bands devoid of substance because they know they can make money doing it, but their lack of knowledge of grindcore/DIY ethics and more importantly lack of passion is usually pretty obvious, in a few years they'll be onto the next trend and a different scene's problem.

Do you position yourselves closer to punk or metal? Musically, and mentally?

Initially sound wise I think we were a pretty even split between punk and metal, there were a lot more crusty d-beat parts at first but now I think we sound a little bit more "metal". The Punk/DIY mentality is forever though.

So far you have toured USA, Japan and Australia. In the spring of 2024 you're visiting Europe, so you're in somekind of a world tour, with "places to visit" bucket list getting shorter. Are the any specific countries or continents you haven't visited yet, but you'd like to?

It's been a very gradual world tour haha with the SxCx/Girth/Contaminated Australian tour going down in 2019, SxCx/Desairologie Japan tour in 2023, and SxCx/Necropsy Odor/Mephitic Corpse/Tolerance Euro tour in 2024, but I'm still very appreciative for the opportunity grind around the world, and for all the support from sickos everywhere that make it possible! Seeing as our upcoming European tour is mostly in Scandinavia, it would be sick to come back through the rest of mainland Europe one day. Southeast Asian and Central/South America also have absolutely insanely brutal bands, we'd love to play over there someday too.

What makes a great tour? Seeing new places? Meeting friends? Blasting violent noise? Something else?

Absolutely all of those things!! Doing a tour with another band or bands that are sick and also dear friends is always amazing. Getting to check out the local scenes, sick ass bands and meeting like-minded people in other places is definitely one of the best parts. After enough consecutive days of playing your set every night it gets way easier and once you're tour tight you can rip your set in an extra fast and brutal manner. Also getting to try delicious regional food rules!!!!

How important it is to maintain a presence on social media? It seems that many bands have various social media accounts and music available for streaming on various platforms. In your case, while the stuff of Sulfuric Cautery isn't exactly hidden like some lost pirate treasure and you can find it with little effort, I got the impression you don't put too much effort into promoting it either.

I do keep track of the activities of all of my projects through my "label" Blast Addict, so there is an online presence for SxCx but yeah there is no Sulfuric Cautery bandcamp/instagram/facebook/whatever and no plans to make one. Social media is terrible in its fair share of ways, but to its credit it makes many things as a DIY band much easier such as contacting labels or booking tours, and kinda allow you to do things that, in the past, you needed "music industry" connections or a bunch of money to do.

You don't have a website, Facebook page, Instagram account or even a standard Bandcamp profile solely dedicated to Sulfuric Cautery. I don't own any of your records, but there seems to be not much available about the band in the first place or even

contact information. Even I had to seek contact with you thru asking around (in fact, just one question to a right person was enough). Do you intentionally try to keep low profile or is it just that you do what you do and this shroud of mystery just becomes a reality as a side product?

I think it kinda relates to my thoughts during the beginning of the band about everything becoming too accessible, but it's much easier to find out about and listen to SxCx online now compared to 2015-2019, I don't think we're particularly mysterious at this point. I do distinctly dislike the idea of viewing music/noise as content, and constantly hyping yourself up/clearly "trying to make it" on social media seems super contrary to the spirit of grind, so we try not to overdo it, but we still use it as a convenient tool.

Public Enemy released an album "What You Gonna Do When the Grid Goes Down" in 2020. Can you relate to that album or the sentiments presented on the album or its single, "GRID"?

This is my first time hearing about that release, Public Enemy definitely did their thing in their day but I would be really surprised if I liked anything an act that old released in 2020. I think hip hop/rap is one of the most exciting and creative genres right now though, so many people are pushing it in so many different directions, and for such a mainstream genre there sure are a lot of independent artists not just surviving, but thriving making music without a major label. I think there are a lot of similarities between punk and rap, and that DIY work ethic is definitely one of them.

How about the physical format? For an example, "Suffocating Feats of Dehumanization" seems to be available in various formats, both in analog and digital, thru various labels. Do you seek publishers to your work or are you approached by the labels?

As I mentioned earlier, physical releases are still very important to me, and I couldn't be happier with the labels we got to work with on "Suffocating Feats..." 625 got in touch with us while we just started writing the album and offered to put it out, as a longtime fan of the label I was honored by the offer, and evidently we took them up on that! They suggested a co-release with Malokul, who we had already worked with on the "Cornea Lacerations" EP, and were happy to work with again. We got in touch with Haunted Hotel Records to do the CD version, as they did the vinyl release of our first album and are a great label. For the cassette, we planned for my label Blast Addict to co-release it with the ultimate sicko Sickening Shit (R.I.P.) in North America and Selfmadegod asked to do a European press of it. I feel very grateful to know so many great DIY labels that are enthusiastic to release this kind of over the top brutality.

Do you personally buy music, be it vinyl records, Cds or cassettes? Do you collect them?

Yeah absolutely, I collect all 3 but the cassette tape is for sure my favorite format. There's something about a

format that you can dub over so easily that really lends itself to the DIY nature of punk and grindcore.

You mentioned your label Blast Addict a couple of times. Can you briefly tell us something about the label and its primary principles?



I've been self-releasing stuff for my own bands for as long as I've been playing in bands, which is about half my life now. At some point around 2016 or 2017 I was doing so many projects and self-releasing so much stuff that I figured I might as well throw a logo on those releases, and so without much thought put towards it, Blast Addict was born. I was very strict at first about only releasing my own band's stuff, as that took up enough of my time/energy/money without releasing stuff for other bands, but I've made a few exceptions to that rule since. When my good friend (and best grindcore drummer the world has ever known) Graham Green died a few years ago I became determined to put out as much of his band's stuff as possible so they could get proper releases, and also to keep his legacy alive and hopefully have his work inspire others as it has inspired me. He did vocals in a band called Expression of Pain that I released an LP for, most of it was recorded a decade ago but never released, and I have a discography LP of one of his other bands Obacha at the plant right now, that should be out by April 2024. I also re-released the Absurdity demo tape, as it's one of my favorite recordings ever and the man behind it gave his blessing, other than that I intend to mostly keep the label busy with my band's stuff primarily, as it was intended to be.

What other musical projects you have going on at the moment? Are those enough to satisfy your blasting or non-blasting needs? Do you have any plans to form up a new ones, or possibly resurrect old ones?

Other than Sulfuric, I've also been playing drums in Morgue Breath since 2021, I do some noisecore/gorenoise projects like Malignant Hyperthermia and Mankind's Devastation, and make beats inspired by Alchemist, Tha God Fahim, Conductor Williams, etc. under the name Moving Like Bernie. I've done a ton of long distance recording projects over the years too, too many to list here but some that have upcoming releases are Raw Addict, Masticated Polyps, and Desairologie. At the moment I don't have any plans to start any new bands, but you never know. I like to think the stuff I'm doing now is better than what I've done in the past so I will probably focus on the new instead of reforming any old bands, but if I find myself in the same city as old bandmates we might fuck around and play a show or something.

I think that was it. Is there anything else to say?

Thank you for your interest and the interesting questions in this interview!! Hope to see you at one of our shows in Finland!

THIN LINE

When hardcore was about one's well-being? When listening to Thin Line you could think that these guys have seriously fallen thru all possible safety nets provided by the society. Well, of course there's as many interpretations of that scenario as there are possible interpreters, but Thin Line offers some insight of that thru their version of metallic hardcore.

Okay. I don't know these guys personally apart from their vocalist Jetro, who's a super-nice guy. He, along with the guitarist Teemu, provided some answers. These guys aren't youngsters anymore, but their band is still relatively new. Let's see what they had to say.

The band was formed in 2019. So, how did it got it's start?

Jetro: Teemu (the guitarist) was drunk at a show and came to talk to me about a demo he had made. He forced me to listen to it immediately and asked if I wanted to make vocals for it. I was drunk enough to say yes and kept my end haha. Pretty soon we found ourselves a drummer (Jori) and a bassist (Late) and after a couple of months we recorded a three song demo.

Teemu: After my previous hardcore band Confidead was finished I was craving to play more hardcore but with a heavier touch. I liked Jetro's vocal style and live performance so he was at the top of my list to ask to join the band. After that I asked Late because he is such good company and finally I forced Jori to join as well.

Thin Line is almost five years old by now, but you have made just a demo and an EP, and the band is still relatively unknown to some people. Do you still consider Thin Line as a new band... in a way, that there would be something to prove?

Jetro: Yeah I still feel like it's a new band but at the same time not. We've only played a handful of shows but have made like 20 songs so it's a bit weird. For sure there is that "something to prove" attitude because we have played so little. But at this point in life I really don't care, I just love to play.

Teemu: Because of Covid I still feel like we're a new band. But I don't think about it too much. I just fully enjoy working with these guys and I never think that I or we have anything to prove.

There was four years between the demo and "Drastic Measures". I reckon there were some other factors "delaying" the process than just Covid-19 pandemic? Did it still have effect on Thin Line activities? Any other kalikkas in the ratases?

Jetro: We were supposed to play our first shows just when the Covid hit so that fucked up things pretty nicely for us. It kinda fell apart for a while after that and to be honest we almost split up. We also had some line-up changes since Jori (the drummer) felt like he wanted to do something else. So we had a couple other guys playing

drums. Late 2022 Jori decided to come back and now we are back in the original line-up.

Teemu: I have a couple other bands so sometimes I have to prioritise what band comes first at that moment. Since I make most of the songs and do all the studio stuff, that's why sometimes things get delayed.

What was it like to make "Drastic Measures"? Did it actually take four years to make? Are those six songs some kind of a sum of the past four years, or were they crafted with this entity specifically in mind?

Jetro: We had so many songs ready that it was only the matter of selecting the ones that we wanted for the EP. So the process was easy in that way. Actually at first the idea was to make a full album but the plan soon changed to an EP. So much more work to make a full album and we were kind of in a hurry to get something out since we'd been quiet for so long. Also we wanted to make sure it got out before Roosterfest.

Teemu: When we dropped the idea about the full album things moved pretty fast actually. I feel like EP is the best format for this band anyway.

Since I got the impression that you are grown-up adults that have some other responsibilities as well, I reckon Thin Line isn't exactly the most important thing in your lives. Do you even think that as a slow process or that something is delayed is necessarily a bad thing or something to avoid? For an example, in the early 80s it was just common that within a couple of years a typical hardcore band got it's start, evolved and possibly changed it's direction and even ceased to exist.

Jetro: Yea for sure it makes things slower. Except for Teemu who is so old that he now has too much time haha! He is always cooking new riffs. I don't really think about if it's a good or a bad thing. It just is. I mean every project is different. Sometimes things move fast and sometimes slow. It doesn't really matter at this level where it's just a hobby and no one expects anything of you.

Teemu: Yea, I'm old. No time to waste haha!

You'd like to refer to yourselves as "heavy hardcore". Care to elaborate on the term, for someone who's not familiar with it?

Jetro: It means that we are not playing any kind of trendy 90's/00's hardcore. Hahaha! Jokes aside, I really have a love-hate relationship for that term. I guess it just means it's heavier in that it has much lower tuning than "classic" hardcore and more underground metal influences. I don't really know. I don't even like to separate and hate the jungle of genres but at the same time it would feel kinda stupid to call our stuff with the same definition as Warzone or Judge etc. Maybe I'm just overthinking. For me it's all hardcore anyway. You can call it metallic hardcore if you will.

Pardon my French, but somehow the sound of yours reminds me of the sound made by bands from... well, France. Like Providence or Wolfpack (Yes, the French one, Ed.), for an example, some of the bands that have even visited Finland during the past decade. Am I wrong in my assessment?

Jetro: Ha! You are wrong! Or actually you might be right. I have no idea how the sound of this band is formed since Teemu is the mastermind and I just sing whatever and however I like. Typical hc vocalist...

Teemu: I don't know, I just love heavy music. My

hardcore history begins with Agnostic Front cassette in 1987 or 88. It had "Cause for Alarm" on the other side and "Liberty and Justice for..." on the other. Man, I wore that tape out. Couple years after that I fell for death metal too and founded my first band. Since then I've played all kinds of heavy music influenced by so many other genres.

What are your lyrics about? At a quick glance there seems to be something about internal struggles and the individual views of the world. Personal issues, the usual suspects in hardcore.

Jetro: You got me there. Hardcore lyrics are filled with cliches about personal struggles and leftist views of society etc. We make no exception to that haha!

The lyrics seem to be mostly written in first person perspective. Are they about observing the darker sides of humanity in your fellow people or are there some personal accounts in there as well?

Jetro: When I write lyrics almost every time it's about the status quo whether it's about the political atmosphere or my own situation/feelings at that time. You know, reflecting. Or however writers say to make things sound cooler than they really are. I basically just write whatever is on my mind. Funny how often they turn out to be just clichés! Maybe I'm just a bad writer.

Lyrics, music itself and bleak atmosphere create an entity of dread, misery and violence which is more than a sum of its parts and those pieces are somewhat inseparable. Is it important to you to have this kind of vessel to cope with life?

Jetro: I get energy and even positivity from dark, violent music. Making that kind of music myself feels amazing. It's a constant energy source with a bonus factor of therapy on the side. I just like to write and shout out about all the dark stuff in my mind. It's a good asset to have in life but not vital for me at least.

This not only applies to hardcore, but other forms of extreme music as well. Many lyricists/performers say that if they didn't write those nasty lyrics they would be much more violent in their daily lives. Although I recognize the thought of that being somewhat rudimentary form of therapy, I doubt that most of those people really would go to beat the asses of first grandmothers they encounter on a street if they didn't have that creative vessel to channel out their frustration, or at least that seems an easy way to interpret that phenomenon. But there is some truth to that, isn't there?

Jetro: There is some truth to that for sure but I feel it's a bit exaggerated. I personally think that if I wasn't a vocalist not much would change. I certainly wouldn't be more aggressive. I would probably just skate more. Maybe there are people who need this sort of channel to express themselves and handle their dark thoughts but I'm not one of them.

There is a song "Thin Line" on "Drastic Measures". To me, it seems like an amalgamation or a conclusion of everything that Thin Line as a band is all about. Can you see that as a some kind of magnum opus?

Jetro: Not a bad analogy. There is a lot of stuff musically and lyrically what Thin Line is about. But not what it's all about. Things are always evolving anyway.. At least for me it is not a necessity for a band to be locked in a certain style or sound.

Teemu: Yeah, I don't even recall where the idea for that song came from. Often when I write one riff is enough to

define the mood and direction of the song and then I just sort of follow where it goes.

I'd like to speak more about thin lines. The first association I got of Thin Line (the band) was "Oh, that sounds hardcore" and immediately after was the fairly common phrase "The thin line between love and hate", which is also present in your lyrics. Like I said, it's a common phrase and can be applied to a variety of contexts, making it relatively familiar to pretty much everyone who has consumed even slightly more art than just Donald Duck magazines. What actually makes the concept of "thin line" so amusing? (Donald Duck Finnish translations are actually considered as high quality work, but reading them is also somewhat common method for Finnish kids to brush up their reading skills, hence the usage here. I think you got the point. Ed.)

Jetro: Like you said, the phrase "thin line between love and hate" can be applied to so many things in general and to my personal life too. I love that phrase but hate it a little bit too. Therefore I felt that Thin Line is a perfect band name.

What the cover art for "Drastic Measures" contains? That grey mess seems to fit well with the general nature of the band.

Jetro: The art is completely made by Kimmo (OOB). I think I just told him to make whatever comes to mind from our music.

Teemu: I believe there is a hand reaching out from that gray mess. Looks distressing. I like it. We as a band had no contribution in it though.

In terms of sound, concept and atmosphere there seems to be at least some parallels to Jetro's previous band, Last Drop, which came to an unfortunate and premature and a few years ago. There doesn't seem to be any other shared members than Jetro, but do you see Thin Line as a some kind of continuation to Last Drop?

Jetro: You know it's funny that I'm really just a skatpunk kid that fell in love with hardcore and for some reason I end up singing in these "heavy hardcore" bands. Maybe because I can't really sing. Otherwise I'd be making skatpunk or something. Like Last Drop(rest in peace) this was just pure luck that this band even came to be. I didn't have a band for a while and just as I was about to start putting one up myself Teemu found me. You know, it's all been random in the end.

What hardcore means to you? Are you in it for life? Is it important to be?

Jetro: I almost got myself a tattoo saying "True til' death" when I was younger. Luckily I didn't.. Went for other generic stuff instead, haha! Hardcore music is my thing 100%. It's not the most important thing in life but if someone tried to take it away from me I would probably fight til' death. So I guess I'm in it for life. I could go on and on how it's not only music but a lifestyle.. You know how it is. It's a big part of your persona but after all these years it's more clear to me how it's all about the community and just a place where you feel you belong.

Teemu: These days making music is something I need in order to balance myself. Listening to new music, playing myself or making music is very very important to me. The last few years have been difficult for me personally and I don't even know how long I can play. So it all has become

even more important. At the moment I enjoy every single rehearsal and show so much.

Kickback performed in Finland in 2013. It was somewhat anticipated and the atmosphere at those shows were more or less intimidating. At least you, Jetro, and me were at Lahti (and I was in Helsinki as well). Do you think that those shows has affected the Finnish hardcore scene? I have noticed that while the band was well-known in Finland prior to those shows, the Finnish bands were not influenced by it, at least directly or no-one certainly made a fuss about it. But in the years after, plenty of bands seemed to have adopted something from Kickback,

in terms of both sound, songwriting and the atmosphere (but thank goodness it's just these aspects and not the real-life disgusting sides of the band, which are plenty). Do you think that this happened or that those shows have made some impact, even though some of the kids that are making scene-changing records today weren't even in the hardcore scene back then, due to their age? (Whoa, that sounded boomer, but keep in mind these shows were in 2013.) Do you think that single shows can still be game-changers even today or hold legendary status, like Discharge at

Lepakko in 1983 or Blood for Blood at Lappeenranta in 1999?

Jetro: Woah those Kickback shows were insane! No need to go deeper in that band but I feel that Kickback is one of those mythical and dangerous creatures that almost every hardcore band wants to have a little piece of. I believe there are key moments (read: shows) that define the scene of a certain era in some way. Those Kickback shows for sure had an impact at the time. Same with that era bands themselves. Trends come and go and affect the current things for sure but there are some things that are forever. For example Down My Throat has shaped the Finnish metallic hardcore scene forever and you can still hear it today. Maybe the current bands at the moment are shaping the future. Or maybe they just die out and in 20 years no one will remember them. That's always a mystery.

What do you think of the current metallic hardcore scene of Finland? There might not be bands as much as there are death metal bands, but there's still a notable number of them and each and everyone of them seems to carry an individual style and sound. Somewhere along the lines "rather quality than quantity".

Jetro: The scene has always had its ups and downs but for the moment it looks great. I've always been amazed by the level of Finnish hardcore. Traveling around you pretty soon realize that Finland produces top quality bands. I wouldn't mind a few more bands here but I take quality over quantity any day. Too bad so many amazing Finnish bands remain unnoticed worldwide.

Apart from a few exceptions like Kova Totuus and Dead at Birth the bands are usually formed by individuals with at least some kind of track record, and the people are usually closer to their 30s than their 20s. Does this aging worry you? Does hardcore need young individuals to set the record straight?

Jetro: This is a thing we've discussed with many people. Good to see new people coming to the scene but there's room for loads more. I mean aging is the main reason why scenes in smaller cities have almost died out. So yeah, it sort of worries me. But I guess a steady stream of



hardcore kids in a small country just isn't possible. Luckily there are still some all age venues that seem to attract new blood. This is what we need more. Thanks to Monari I found hardcore myself 20 years back.

Do you think it's important to release your stuff on physical media? So far both of your outings have been published in digital format. Do you need to put stuff on physical disc or tape in order to prove to someone your band even existed?

Jetro: I love physical releases. With Thin Line it's just been a combination of bad luck and bad timing. Our demo was supposed to come out in cd and/or cassette form but Covid canceled our first shows so that idea basically just died out with that. This EP we just wanted to publish before Roosterfest in digital format. Physical copies are coming out later. I don't think physical records are a proving ground, shows are for that haha! I'd rather play 100 shows and publish one demo than 10 full albums and one show a year.

Teemu: LP for life. I've saved all the vinyls I've bought since the 80's.

That's it! Do you have anything else to say?

Jetro: I love the Finnish hardcore scene and the people in it. Nothing but love to everyone! That being said (you knew there was a but coming haha), sometimes it feels like people forget that we are all in the same boat. We are all trying to keep the scene alive and things going. At times I feel it's all about the most hyped bands and unity is just a word on a t-shirt. I mean you don't have to like all the bands but you can still support them. That's what I've always tried to do myself. We are all in it together and that's what we need to embrace in the end. Wow now I feel like a boomer myself after that one haha!

Teemu: Dig the music and tell others about good bands. Go to shows! Thanks for the interview!





Sacred Crucifix. If you haven't heard of this name, when you haven't probably been into Finnish extreme metal for long (That's okay -Ed.). When I got into metal as a teenager and spent all my spare money buying those used Finnish thrash metal records the previous generation had dumped into local used book stores and flea markets Sacred Crucifix wasn't exactly the name that was on the cover of those records. Instead, it was found inside them, in the promotional photos with someone sporting a t-shirt with their name on it or from the depths of the endless stream of thanks lists. Elusive name that you couldn't hear from anywhere but that was still being held in high regard.

Lucky for me, the age of the Internet came and you could actually hear their stuff. "Realm of Darkness" demo from 1989 in particular is something that should be a part of every metalhead's collection, in a form or another. In the early 2000s they even woke up from their slumber and made a couple of albums and other releases. Operating somewhere in the barren wasteland between thrash and death metal, Sacred Crucifix has always been there, lurking in the shadows, ready to strike, even though it has needed some time to rest as well, just like every animal does. For the few past years Sacred Crucifix has been active again, playing shows. Also, the Italian label Ripping Storm Records has put great effort into publishing their recorded material from the late 80s and early 90s onto CD and vinyl lately.

I had ordered some stuff from their bassist and vocalist Miku for a few times until I approached him for the Sacred Crucifix interview. His positive reply was something that reverted me back to a teenager. My first genuine reaction was pretty much something like "ohfuckohfuckohfuckSACREDFUCKINGCRUCIFIXohfuckohfuck" while frenzily running in circles across the room, so that might tell something about my relationship with Sacred Crucifix and their legacy. Stating that they are among the most influential Finnish extreme metal bands is not an exaggerated claim.

Then the Grim Reaper struck. The very next day I had sent the interview questions to Miku the band announced that their former drummer and founding member Janne Kela had passed away. That was a shock, to say the least, so it's only natural that this interview (and this whole zine) is dedicated to the memory of Janne Kela. When it came to this interview, Miku answered my questions in March of 2024. I didn't want to force Miku to answer before he was ready to do that, or answer at all if he didn't feel like it.

As you can see, we had an interview. So, here it goes.

Hello Miku! How's it hanging? What occupies you these days?

Hi there. Hanging time to time, mostly tried to reach the moon. Seriously, right now is not the best days. Janne passed away few weeks ago and i still try to realise that. Amazing friend, person and drummer. Miss him so much. But our responsibility is hold the head high and go on. I know Janne would love that.

These days, hmmm... As a single father for two teenage girls, I have pretty busy days. Taking care of our family things, work, band, kickboxing. Those almost daily. Then I help my two older girls with their company Northern Tribe, which was previously mine, little brother's and Sami Lopakka's thing. But a while ago daughters took it over.

Sacred Crucifix has had stages of activity and inactivity, with the current incarnation of the band having been existence since around 2021. But what caused that previous hiatus? Sacred Crucifix was active for a number of years in the 2000s, but was lost from radar after around 2009 or so.

Lack of time. It had pretty much to do with our families. Families needed our focus back then. You know, we have been contact with each other all the time, but round 2009 we did not have enough time for band. It was nothing kind of break up, just quiet time.

On the other hand, what caused the band to become active again?

It was Rotting Ways To Misery: History Of Finnish Death Metal -book. It was a plan to have a show at the book release party, but then COVID took over. But we had a gig in Oulu 2021. We just continued after that. It was planned to play only that gig, but...

I guess it's just compulsory to talk about the history of Sacred Crucifix. Especially "Realms of Darkness" is considered as a beloved and cherished treasure of early Finnish extreme underground metal. How do you perceive this?

Very high. It is so important part of our history in so many ways. We found ourselves just before that tape. We kind of knew first time what we are doing and going to do.

When I got into metal in my teenage years in the early 2000s and found about the existence of Sacred Crucifix, the demos were hard to find. Virtually the only feasible solution to get hold of them was to download the MP3s from some sketchy website or thru file-sharing networks. Now we have seen a considerable number of Sacred Crucifix reissues during the past few years, almost in every shapes and forms imaginable, so the world has gotten better in that sector. Of course the digital version also exist, but they have moved from file-sharing networks to Youtube. The world has certainly changed, don't you think?

Sure. It has positive and negative side. These days people mostly listen via Spotify or YouTube. It is great thing that music is now reachable, but the business itself and medium size bands are suffering, that is a shame. But it seems that LP:s and C-cassettes are coming back, slowly. For example if I hear something interesting from Spotify or so I buy physical copy of it for sure.

Interestingly, a vast number of those reissues have been released by foreign labels. "Realms of Darkness" reissue was published by Old Skull Productions from Hungary, and your demo collections have been issued by Italian Ripping



Storm Records. From my clearly biased finnish and tawastian point of view, I saw Sacred Crucifix as a sort of forgotten national treasure, even during the 2000s period when Finnish metal was BIG. Was this surprising?

Yes and No. We never shouted about us enough I think. We just did our own thing kind of quietly here. It is partly our own fault, that people did not find us easily. I think the book which mentioned earlier did good for us, really. So I am forever thankful about that. So, you folks like what we have done and what we are going to do and buy the stuff what we have released and are going to release.

Speaking of demo collections, what kind of thoughts and feelings reissuing that material has evoked? Do you feel equal pride of all of them, or can you see some parts of that as something that's just mandatory steps to let the kids learn about history?

There is one Sacred Crucifix demo-tape we have released. It is "Realms Of Darkness". The -91 and -94 are for promo purposes only. -88 is a 4-tracker. The rest are taped rehearsals or live. So those are what they are. ROD and promos are great I think. I can't listen the rehearsals but that does not mean that you folks can't. For me it is just like to watch Ricky Gervais tv-show "The Office".

You have or may not have made numerous decisions about the musical progression of Sacred Crucifix and the direction the bands should take, but you have never chosen stagnation. While the adjustments might have been just subtle, there's always been steps that have brought the band forward. What do you think? Has there been progression for Sacred Crucifix?

Sure. Progression is kind of natural. We never thought about it. Music and riffs and stuff just come as they come. Never thought about that much. We have had kind of neverending project with Sacred Crucifix as well. It is mainly cause my love for movies and specially horror-



movies (or games) with this project. Maybe we release something regarding that matter as well. It is kind of project inside the Sacred Crucifix.

Latest works by Sacred Crucifix were released already in 2009, when there was the previous active phase for Sacred Crucifix. I got the impression that there is something brewing in the pot. Is there any news regarding any new stuff?

Besides that project, yes. Give us little time, so something is sure coming. But give us little time.

On those demo compilations there are a number of tracks that haven't been featured on your later work. Do you think it's possible for some of these tracks to resurface, or do you instead opt to look towards the future in this matter?

We look forward for sure.

One of the mainstays in the metal world is the spirit of rebellion. While it's clear to say how Sacred Crucifix was rebellious in the late 80s, also taking the surroundings into account, do you see it's as rebellious entity now, as of 2024?

There sure is, maybe more than ever. Certain things wake up the rebellion in us. It is just in different apparel. We've seen more, experienced more and so on. That changes the form of rebellion, but it really is there. Come to see us live, then you'll see.

One certainly important aspect of Sacred Crucifix's existence is it's staunch anti-religious stance, particularly towards the Laestadian movement. While I have no reason to believe your views on the subject has made any significant turns, but has your way to process it changed during the years? You know, for an example, finding more "mature" ways to say "FUCK RELIGION?"?

As I said, I hate these weird religion movements and sects more than ever, cause they only exists to control people and for money making and it is the safe haven for certain human waste, and and...But there are good people in these movements also, they are just naive. I can't judge people before I know him or her, but I can judge those sects and movements.

As opposed to organized religion, one could see a very personal way to approach religious and spiritual questions, touching the very basic questions of being and existence. Have you spent time pondering your personal religious or spiritual beliefs? Are they in any connection with Sacred Crucifix?

No. I don't need to. I am trying to be the best father I possibly can and take care of my family and surroundings the best possibly way I only can. That is my religion.

Considering the anti-religious approach, dark tone and the overall general atmosphere surrounding Sacred Crucifix, the band shares at least some common ground with black metal. Have you been attracted to it or felt any connection to it, be it musical, aesthetical or spiritual?

Sure. There is that rebellion. I think you all know what I mean.

Regarding Sacred Crucifix being always rooted deep in underground metal and the lack of exposure even during the recent years, there's a certain reputation tied to Sacred Crucifix. Do you think there's a certain atmosphere or mystical aura surrounding the band?

Yes there is. I feel it, maybe you feel it too. Some things I can't explain. This is one of those. And it doesn't need to be explained.

This might be hard question, but did you feel you



were part of any scenes, way back in 1989 or now? I got the impression that you just considered yourselves as part of metal community, but categorizations eg. Thrash metal scene or death metal scene didn't exactly apply. Did you thought there was a connection, to early 90s death metal scene for an example, as you were older than the individuals mostly connected to that scene? Yes, the age gap of just a couple of years means a whole world to you when you're in your teens or early 20s, but if you're older than that... well... Let's just say that there is already a new generation of young metalheads who were born when "Shallow Grave" was released.

Part of a metal scene. I do not understand the genres. Maybe we are death metal or thrash metal or something in between. I don't care. Listener can decide that, if needed. I did not care and I don't care.

What is your perception of Finnish death metal and it's status in the metal world? There was always appreciation towards Finnish death metal bands from the beginning, but now it seems that it's now more "popular" than ever. For an example, there are foreign bands that cite Finnish bands as influences and speak of "Finnish style". What do you think? Do you think that Sacred Crucifix had some part in this?

I really can't say, but it is a great thing that Finnish death metal and Finnish metal in general is appreciated globally. If some kid finds inspiration through our stuff, that is flattering. I only can say, that we have always done our stuff with full hearts and I hope that come across.

Tell us something about your relationship with your fellow northern thrashes Maple Cross? And National Napalm Syndicate and A.R.G. While we're at it?

Closest of course is A.R.G. Cause some of us were friends before the bands existed. And some of us still keep contact. Naturally we are from same village (town these days), Kuusamo. Then N.N.S. We had much contact with Juha Vuorma who was their bass player at that time. He made our logo and art we used back then. We are still in contact. He is amazing guy. And then Jukka (guitarist and founder). He played with us at one point in the beginning of 2000s. He has helped us a lot as well ("Aeon of Chaos" album is under his record label). And then Maple Cross. We have also been friends from the eighties. We have also toured with N.N.S. And Maple Cross. (tour single: Creatures From The North). I've been contact with Marco "Järkkä" for the most.

There was this "southern scene vs. Northern scene" kind of a setting, rivalry, standoff or whatever one wanted to call that. Do you feel there lied truth in that or was it exaggerated?

The can be some truth, but it was only a healthy competition in the eighties. When you are at your teenage years, almost everything is some kind of competition, the you want yourself heard. But it was

much harder to get shows in south cause of the distance. It seemed that everything is far away from Kuusamo.

How often you have got to play live recently? Has that been enough? Most of those shows have been in Oulu or further north from there.

Few shows a year. Mostly north. We are not kids anymore and we have families so we do not travel to the other side of Finland for our own cost. We must take free from jobs and arrange things at home while we are away. For example, I am a single father so... we are more than happy to travel and do the shows, but we must get paid at least the costs and some extra (to send home hehh).

I have never seen you perform live (that's something to put into my personal "bucket list"), but I have seen some videos of your shows. I have noticed that your microphone stand is on remarkably low position. Why is that?

It was much higher decades ago, but in time it just dropped lower. I do not know. It is comfortable for me. It feels good to sing that way. And hey, you really must see us live. (Let's put that to the "bucket list").

What is the position of Sacred Crucifix in your daily lives as of 2024? How much do you "live and breathe" Sacred Crucifix? How much you can actually dedicate your life to Sacred Crucifix? What kind of satisfaction it gives you nowadays?

It gives the same satisfaction as back then. It is great to have rehearsals with the guys. But these days we do not have that much time as we had. But you know, when we play together and are spending time together, it is a whole other world and personally I can say, that it is really important to me. Sacred Crucifix has always been a huge part of me and who I am.

Do you follow metal scene today? Are you actively looking out for some new stuff to consume? What's been spinning on your players recently?

I sure do, but there is so much bands and there are plenty of good bands there. Very often I find myself to listen old stuff: Entombed, Hobb's Angel Of Death, Sepultura, Death, Infernal Majesty and so on. Now I am listening Crypta – "Shades of Sorrow" (released 2023). Amazing band from Brazil, really. I am going to Stockholm with my daughter to see the band at the end of this month.

Thanks for the interview! Do you have any final words?



"Janne passed away few weeks ago and it has been hard times for us. Specially for Tommi and me. We have been band mates and close friends since we were teenagers. I feel bad also for Janne's family and his other close friends. He was amazing fellow, you know, amazing. He was a weird guy in all possible positive ways. There is never going to be someone like him, never. He was the nicest guy, reminds me very much of LG Petrov. Both of those guys were just huge personalities and everyone who knew them loved them. He was amazing drummer and composer. ("Realms of Darkness" and "Creature From The North" songs are composed by Janne). About a year ago he stepped off from drum chair cause he had problem with his legs, so he couldn't play the songs as he wanted. So we got the new drummer Musti (Wengele, Fore). He is a great guy and plays drums with his own personal style. But Janne was and is still in the band, only that he does not play drums anymore. I can't think of Sacred Crucifix without Janne. Somehow he is with us. So that you all know, he was one of a kind. We miss him like hell and love him forever.

All the best for you all,
Miku & SC"

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